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No. 1
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TRANSCRIPTIONS FOR HARP BY CARLOS SALZEDO

BACH, JOHANN SEBASTIAN

Bourrée, from the Partita I.50

→ CORELLI, ARCANGELO

Giga50

COUPERIN, FRANÇOIS

Sarabande, from the "Quatrième Concert Royal"50

DURAND, A.

Chaconne60

GLUCK, C. W. von

Gavotte from "Armide"50

MENDELSSOHN, FELIX

Spring Song50

PESCETTI, G. B.

Sonata in C minor90

RAMEAU, JEAN-PHILIPPE

Gavotte, from "Le Temple de la Gloire"50

Rigaudon60

Tambourin50

(Prices apply to U. S. A.)

G. SCHIRMER, Inc., NEW YORK

NOTE

Explanations of the new signs used in this piece can be found in "Modern Study of the Harp," by Carlos Salzedo (*Edition 1746*), and in "Method for the Harp," by Lucile Lawrence and Carlos Salzedo (*Schirmer's Scholastic Series, No. 209*).

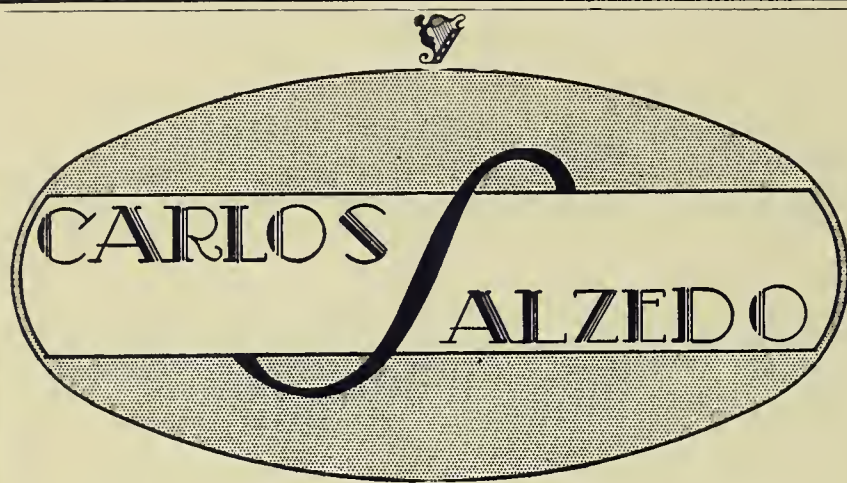
L'explication des nouveaux signes employés dans ce morceau se trouve dans "L'Étude Moderne de la Harpe," de Carlos Salzedo (*Edition 1746*), et dans la Méthode pour la Harpe," de Lucile Lawrence et Carlos Salzedo. (*Schirmer's Scholastic Series, No. 209*).

This piano score is written for a piece in 4/4 time, featuring complex fingerings and dynamic markings. The score is divided into five systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic. The second system includes first and second endings, marked *1^a* and *2^a*, with dynamics *mf* and *p*. The third system features a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic. The fourth system includes a ritardando (*rit.*) marking. The fifth system includes an *a tempo* marking and a piano (*p*) dynamic. The score concludes with a double bar line and a repeat sign. The key signature is B-flat major, and the time signature is 4/4. The score includes various fingerings (1-4) and articulation marks (accents, slurs). The bass staff includes chord symbols: Eb, F#, Eb, Bb, Eb, C#, C#, C#, Eb.

The musical score consists of five systems of staves. The first system includes fingerings (e.g., 2 3 4, 1 2 3 4, 2 1, 3 2 1, 3, 4, 1 2) and dynamics like *cresc.* and *Eb*. The second system continues with similar fingerings and *cresc.* markings. The third system features a forte *f* dynamic and complex fingering patterns. The fourth system includes a *dim.* (diminuendo) marking and a piano *p* dynamic. The fifth system begins with a *p* dynamic, followed by a *rit.* (ritardando) section, and ends with a final note marked with a fermata and a circled (1).

(1) Dans ce morceau, les sons harmoniques sont écrits en sons réels; ils sont obtenus sur la corde à l'octave basse de la note indiquée.

(1) In this piece, harmonics are written where they actually sound; they are made on the string an octave lower.



STUDY MATERIAL for the HARP

METHOD for the HARP

In collaboration with
LUCILE LAWRENCE

(S. S. S. 209)

Price, \$3.00

The HARPIST'S DAILY DOZEN

(S. S. S. 213)

Price, \$1.50

MODERN STUDY of the HARP

Price, \$2.50

THIS work contains fundamental exercises with illustrations and technical explanations, serving as an introduction and complement to Carlos Salzedo's "Modern Study of the Harp." In addition, this method contains fifteen Preludes for beginners, each of which has been purposely written in a different key in order that the beginner may become familiar with the manner of key formation on the harp.

The manner of producing chromaticism (pedals) is one of the principal assets of the harp.

In these Preludes, the pedals have been used extensively to avoid harmonic monotony as well as to give beginners the opportunity of becoming acquainted at once with the use of the pedals. They are also advantageous to the musician who desires to become acquainted with the many resources of the contemporary harp.

"THE Harpist's Daily Dozen" can be used by all harpists with the exception of beginners. Its aim is to allow busy or touring harpists to keep up their technique with the minimum effort.

Metronomic tempi have been purposely omitted. Players will regulate tempi in accordance with their technical ability. The sonorous substance of these exercises has been calculated to fit various tempi without losing musical value.

As in the "Method for the Harp" and the "Modern Study of the Harp," both hands are developed to the same degree of efficiency, and the text appears in English and French.

Technical explanations in the introduction will assist the artist in obtaining full value in a limited practise period.

THESE Studies are not addressed solely to harpists, but to all who are interested in every musical manifestation. Composers and conductors alike will find in them information which will confirm their intuitions or solve their doubts, both with respect to the notation and the innumerable resources of the harp of to-day.

Novices as well as virtuosi can profit by these Studies. Harpists of little experience will find in every measure something which will advantageously replace the contents of uninteresting and tiresome books of exercises.

Musically, these Studies will diminish the contempt with which fine musicians regard the harp.

Technically, they will develop (in the same degree for both hands) a logical knowledge of fingering and of the various tone-effects.

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